THE REAL GHOSTBUSTERS

"GHOSTFIGHT AT THE OK CORRAL"

(SCRIPT)

Written by

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DIC ENTERPRISES, INC.

"GHOSTFIGHT AT THE OK CORRAL"

ACT ONE

FADE IN:

EXT. TOMBSTONE, ARIZONA - BOOT HILL - WIDE - PUSHING IN

A small crowd of TOMBSTONE RESIDENTS has gathered outside the cemetery atop barren, dusty Boot Hill. A speaker's platform, draped with bunting, has been set up just outside the gate to the cemetery, and the arch over the gate is covered with a banner: "SIX GUNS OVER TOMBSTONE." Several cars are parked nearby.

MAYOR (VO)
As the mayor of Tombstone, it is my great privilege to introduce the man whose generous investment --

UPSHOT ON BANNER - TILTING DOWN SLOWLY

MAYOR (CONT OS)
-- will one day make "Six Guns Over Tombstone" the greatest Western theme park --

TILT DOWN to show the MAYOR OF TOMBSTONE -- a short, pudgy man in suit, a bola tie, and a huge Stetson hat -- standing on the speaker's platform, talking into a microphone.

MAYOR (CONT)
-- in southeastern Arizona! Ladies and gentlemen, Mr. Dewey LaMort!

DEWEY LAMORT walks INTO FRAME, a large, heavy-set middle-aged man in a pastel blue Western-cut suit and a white Stetson worn at a jaunty angle. He waves, acknowledging APPLAUSE.

DEWEY LAMORT
Howdy, pardners!

ON MAYOR

MAYOR
And his lovely wife, Dorothy.

ON DOROTHY LAMORT

DOROTHY LAMORT is a pudgy middle-aged woman in a sarong and a Dale Evans hat. She smiles and gives a shy little wave.

ON MAYOR AND LAMORT

standing together beside the microphone.

MAYOR (CONT)
The city of Tombstone would like to present to you --

The Mayor reaches out, and somebody's arm reaches INTO FRAME and hands him a pair of hand-tooled cowboy boots.

MAYOR (CONT)
-- a pair of boots that once belonged to that earlier hero of the Wild West, Wyatt Earp!

He hands the boots to LaMort, who smiles as FLASHBULBS POP OS, flickering. LaMort leans close to the microphone.

LAMORT
On behalf of myself, and my lovely wife, Dorothy --

ON DOROTHY LAMORT

She smiles and waves, exactly as before.

MEALEY (OS)
Try 'em on!

ANGLE - MEALEY

Among the crowd is BORIS MEALEY, a young New Yorker with half a dozen cameras around his neck. He raises one of them.

MEALEY (CONT)
What a picture!

ON LAMORT

LAMORT
(CHUCKLES) Well, I don't know if anybody can fill Wyatt Earp's shoes --

He glances down at the boots -- and looks disgusted.

LAMORT (CONT)
But it looks like somebody has.

He turns the boot upside-down and shakes it.

TIGHT ON SPEAKER'S PLATFORM

as a lump of green ectoplasmic slime falls INTO FRAME and SPLATS against the boards.

ON MAYOR AND LAMORT

LaMort looks disgustedly at the Mayor.

LAMORT (CONT)
At least you could've had 'em cleaned...

The boots begin to GLOW a bright green, and LaMort drops them. LaMort and the Mayor back hurriedly OUT OF FRAME, as the ghost of WYATT EARP materializes, rising up out of the boots.

ANGLE - MEALEY AND SEVERAL CROWD MEMBERS

Mealey is looking through his camera, SNAPPING pictures, as the crowd members around him turn and run OUT OF FRAME.

CROWD MEMBERS
(FRIGHTENED SCREAMS)

ANGLE - WYATT EARP

A grim-looking man in a black suit and hat, with a mustache and Western string tie. The ghost makes a gun out of his hand, like a little boy playing cowboys and Indians, and points it at the microphone. With a loud BANG, his finger fires a glowing green "bullet." The microphone EXPLODES with a SQUEAL OF FEEDBACK.

ANGLE - MEALEY

He drops his camera and turns and runs OUT OF FRAME.

ANGLE - WYATT EARP

He FIRES both hands.

ANGLE - LAMORT AND DOROTHY, LIMO

LaMort opens the door of a limo for Dorothy. But an ectoplasmic bullet SMASHES into the car and BLASTS it OUT OF FRAME -- leaving the door in LaMort's hand. He drops the door with a CLANG, and he and Dorothy run OUT OF FRAME, holding onto their hats.

ON DEAD TREE

The Mayor runs THROUGH THE FRAME -- as an ectoplasmic bullet EXPLODES against the base of the tree, with falls with a CRASH.

LONG SHOT - BOOT HILL

GHOSTLY GUNFIRE in the distance, as the crowd and the cars stream away from the hill, raising clouds of dust behind them.

CROWD MEMBERS (CONT)
(DISTANT, FRIGHTENED SCREAMS)

ANGLE - WYATT EARP

The ghost turns and FIRES up at the banner behind him.

ON BANNER

as ectoplasmic bullets RICOCHET off the cemetery arch, blasting both ends of the banner loose. The banner flutters down OUT OF FRAME, revealing the "BOOT HILL" sign behind it.

ON GRAVE MARKERS

Simple headstones and weathered wooden crosses. The banner flutters down INTO FRAME and drapes over several grave markers.

CLOSE - WYATT EARP

The ghost raises one of its "gunhands": SMOKE rises from its finger as if from the barel of a gun. The ghost BLOWS the smoke from the end of its finger.

WIPE TO:

EXT. GHOSTBUSTERS HEADQUARTERS - WIDE - PUSHING IN

on the firehouse, on a normal, uneventful day.

SPENGLER (VO)
This new ghost trap has twice the psychokinetic energy suction of the older model.

INT. HEADQUARTERS - LOBBY - ANGLE ON SPENGLER, STANTZ, ZEDDMORE

Spengler holds the remote pedal of a ghost trap.

SPENGLER (CONT)
Ready, Slimer?

ANGLE - SLIMER

wearing a crash helmet much too large for him, and hovering over a ghost trap on a table. He gives a thumb's up signal.

ANGLE - SPENGLER, STANTZ, ZEDDMORE

Spengler pushes down on the remote pedal.

ANGLE - SLIMER

The ghost trap OPENS, and Slimer is instantly SUCKED down into it. And a circle of plaster and wood out of the ceiling above the trap is also SUCKED down into it.

ON STANTZ

STANTZ
(admiringly)
Now <u>that's</u> suction!

TIGHT ON TRAP

Next the trap is SUCKED into itself, disappearing into nothingness, with the cable and the remote pedal SUCKED in after it, like a strand of spaghetti.

ANGLE - SPENGLER, STANTZ, ZEDDMORE

staring in disbelief. The telephone RINGS OS.

ANGLE - JANINE

sitting at her desk. She answers the phone.

JANINE
Ghostbusters.

ON TABLE

as Spengler, Stantz, and Zeddmore walk up to it, looking up at the hole in the ceiling. Zeddmore looks at Spengler.

ZEDDMORE
So where's Slimer?

The crash helmet drops through the hole and BANGS onto the table.

TIGHT ON CRASH HELMET

Slimer's inside: he peeks out fearfully.

SLIMER
(PATHETIC WHIMPER)

ANGLE ON GROUP

Zeddmore glances at Spengler.

ZEDDMORE
More tests?

SPENGLER
More tests.

Stantz walks OUT OF FRAME, toward Janine's desk OS.

ANGLE - JANINE

Stantz walks INTO FRAME and stops in front of the desk. Janine puts her hand over the receiver.

JANINE
It's some guy named Dewey LaMort. I think he's selling cemetery plots. He keeps talking about a tombstone --

UPSHOT - HOLE IN THE CEILING

as Venkman sticks his head through the hole.

VENKMAN
Dewey LaMort!

He pulls his head back out of sight.

ANGLE - FIREMAN'S POLE

Venkman slides down the pole from the bunkroom.

VENKMAN (CONT)
The Dewey LaMort?!

ANGLE - STANTZ AND JANINE

JANINE
How many of them are there?

Venkman hurries INTO FRAME, shoulders his way past Stantz, and snatches the phone out of Janine's hand.

VENKMAN
Mr. LaMort? Peter Venkman here -- but you can call me "Slim."

ANGLE - SLIMER, ZEDDMORE, SPENGLER

Spengler glances OS, toward Janine's desk.

SPENGLER
Slim?

Zeddmore leans close to Slimer, who's still peeking out of the crash helmet.

ZEDDMORE
It's okay, Slimer. You can come out now.

TIGHTER ON CRASH HELMET

Slimer disappears back inside the helmet. The helmet rolls away along the table, OUT OF FRAME.

ANGLE - STANTZ, VENKMAN, JANINE

Venkman is still talking into the telephone. Spengler and Zeddmore walk INTO FRAME and stand beside Stantz.

VENKMAN
Of course, Mr. LaMort. We'll come out on the next plane.

He hangs up the phone and turns excitedly toward the others.

VENKMAN (CONT)
We're going to Tombstone, Arizona!

ANGLE - SPENGLER, STANTZ, ZEDDMORE

looking very unenthusiastic.

STANTZ
My life is complete.

WIDE - GROUP

ZEDDMORE
Who's Dewey LaMort?

VENKMAN
He's the greatest Western writer of all time!

ON VENKMAN

VENKMAN
I used to read his books all the time when I was in college.

ON SPENGLER

SPENGLER
And I wasted my time studying.

WIDE ANGLE - GROUP

VENKMAN
He's written some great books!

The other Ghostbusters turn and walk OUT OF FRAME.

VENKMAN (CONT)
There's "Yamaho," and "Taglow," and "The Sundusters," "The Ratchet Brand," "Across the Lonesome Hills..."

DISSOLVE TO:

EXT. TUCSON AIRPORT - ANGLE ON AIRPLANE EXIT RAMP

as the Ghostbusters walk down the steps from the plane, carrying suitcases. Venkman is first in line, still reciting titles:

VENKMAN
"...The Man from Ratchet," and "The Walking Rachet," "Dayglo," "Barstow," "Harpo," "Chico," "Groucho..."

ANGLE - VENKMAN, SPENGLER, STANTZ

at the bottom of the ramp.

VENKMAN (CONT)
I tell you, Dewey LaMort is a great writer!

SPENGLER
Right.

Spengler and Stantz walk OUT OF FRAME. Zeddmore comes down the ramp: Venkman grabs his arm.

VENKMAN
(overly dramatic)
"He was a big man, with the broad shoulders and lean hips of a desert rider."

CLOSE - VENKMAN

He looks to one side, as if looking at something far away...

VENKMAN (CONT)
"There was trouble in his eyes, and more trouble in the well-oiled Colt that he wore on his hip..."

TWO-SHOT - VENKMAN AND ZEDDMORE

ZEDDMORE
Which book is that from?

VENKMAN
All of them.

CUT TO:

EXT. TUCSON AIRPORT: CAR RENTAL - ANGLE ON STANTZ AND MERTZ

Stantz is leaning out the window of a rental car, talking to FRED MERTZ, a fat, balding, middle-aged man.

MERTZ
Just follow the highway until it ends, then keep going. You can't miss it.

STANTZ
Thanks, Fred.

WIDE - CAR RENTAL

A small building with "MERTZ RENT-A-CAR" written across the front

of it. The rental car is parked in front, with the Ghostbusters inside (Stantz driving), and Fred Mertz standing beside it. Stantz STARTS THE CAR.

STANTZ (CONT)
Say hello to Ethel for us.

The Ghostbusters drive away, OUT OF FRAME.

WIPE TO:

EXT. DESERT - LONG SHOT ON CAR

We see the rental car slowly making its way along an empty stretch of dirt road, with a cloud of dust rising behind it. Towering buttes and mesas rise in the distance.

VENKMAN (VO)
There's something about the desert --

INSIDE THE CAR - ON VENKMAN AND ZEDDMORE

sitting in the back seat. Venkman is looking out the window.

VENKMAN (CONT)
-- something about the way it makes a man feel...

ZEDDMORE
Yeah. Hot.

OUTSIDE THE CAR - ANGLE ON THE HOOD - TRACKING

the car as it drives along -- and suddenly we hear a loud HISSING, and clouds of steam begin pouring out of the hood.

INSIDE THE CAR - TIGHT ANGLE ON STANTZ

STANTZ
There goes the radiator.

LONG SHOT - ON CAR

as it comes to a stop in the middle of nowhere. A lonely WIND BLOWS.

ANGLE ON CAR

The hood is up, and Stantz and Zeddmore are looking at the engine. Venkman and Spengler lean against the car.

STANTZ (CONT)
It's overheated.

ON VENKMAN AND SPENGLER - FROM BEHIND

looking out over the desert, with Monument Valley-type rock formations in the BG.

VENKMAN
A man could ride for days in this country, and never see another living soul...

Spengler glances OS, up the road toward Tombstone.

SPENGLER
Hey, there's a car coming.

LONG SHOT - ON TWO CARS

The second car approaches quickly, raising a cloud of dust.

ON LIMO - TRUCKING BACK

with it as it speeds along: a huge CHAUFFEUR-driven limousine with a pair of longhorns as a hood ornament. We hear the limo's horn -- the sound of a cow MOOING.

ANGLE - GHOSTBUSTERS

waiting beside the rental car.

VENKMAN
That must be Dewey LaMort!

The Ghostbusters wave their arms, trying to flag him down.

GHOSTBUSTERS
(separately)
Hey! Wait! Wait! Stop!

ANGLE ON LIMO - THEIR POV - PANNING

with the limo as it races past, and Dewey LaMort leans out the back-seat window and waves.

LAMORT
Howdy, pardner!

WIDE - GHOSTBUSTERS

The limo drives THROUGH THE FRAME in front of them. A cloud of dust FILLS THE FRAME as the limo passes.

GHOSTBUSTERS
(COUGHING AND CHOKING)

As the dust blows away, we gradually see a figure standing beside

them -- Boris Mealey. The Ghostbusters look at him in surprise.

MEALEY
Hi, I'm Boris Mealey.

LONG SHOT ON LIMO

driving off into the distance in a cloud of dust.

MEALEY (CONT OS)
Mr. LaMort had to fly to New York to attend a gala luncheon.

ON MEALEY

MEALEY (CONT)
He asked me to show you around Tombstone. Everybody else has left.

ANGLE - GHOSTBUSTERS AND MEALEY

MEALEY (CONT)
At least, everybody who's alive.

ZEDDMORE
He had to say that...

WIPE TO:

EXT. MORE DESERT - LONG SHOT - ON RENTAL CAR

once again making its dusty way across the barren landscape. More Monument Valley scenery in the distance.

VENKMAN (VO)
Isn't it great out here?

INSIDE THE CAR - ON VENKMAN

He leans out the window, a hand cupped around his ear.

VENKMAN (CONT)
Was that a lonesome coyote?

ANGLE - STANTZ

driving the car, with a worried look on his face.

STANTZ
Probably the fan belt.

ON GHOSTBUSTERS AND MEALEY

Stantz and Spengler sit in the front seat, with Venkman, Mealey, and Zeddmore in back.

MEALEY
I hate it out here.

SPENGLER
Join the club.

ON MEALEY AND ZEDDMORE

ZEDDMORE
Why'd you come out West?

MEALEY
It's my job. I work for Random Choice publishers.

ON MEALEY

MEALEY (CONT)
I'm supposed to get publicity shots for Dewey LaMort's new book -- "Earpo."

ON GHOSTBUSTERS AND MEALEY

MEALEY (CONT)
I'd like to kill the editor who gave me this assignment.

LONG SHOT - ON CAR - FROM BEHIND

The car and its cloud of dust recede into the distance.

MEALEY (CONT VO)
"Go west, young man, go west." I thought he meant New Jersey.

WIPE TO:

EXT. TOMBSTONE: BOOT HILL - WIDE ON CEMETERY

as the rental car drives INTO FRAME and stops.

MEALEY (VO CONT)
This is it -- Boot Hill Cemetery.

INSIDE THE CAR - WIDE ON GHOSTBUSTERS, MEALEY

STANTZ
I guess this is as good a place as any to start.

ZEDDMORE
As long as we don't end up here.

OUTSIDE THE CAR - ANGLE ON GHOSTBUSTERS, MEALEY - PANNING

with them as they walk over to the cemetery headstones.

VENKMAN
Men died with their boots on in those days.

STANTZ
Yeah, and now they're getting up and walking around in 'em.

ON SPENGLER

pointing a PKE meter toward the ground.

SPENGLER
I'm getting a PKE reading.

DOWNSHOT ON BOOT TRACKS - SPENGLER'S POV

A line of cowboy boot tracks in the dust.

SPENGLER (CONT OS)
The trail leads into town.

TILT UP to show Tombstone, a collection of two-story buildings in the middle of the desert.

WIPE TO:

EXT. EDGE OF TOWN - WIDE ANGLE ON GHOSTBUSTERS, MEALEY

They walk along, past the first buildings of Tombstone, with Spengler in the lead, following the tracks. Spengler stops.

SPENGLER (CONT)
That's odd...

DOWNSHOT ON BOOT TRACKS - SPENGLER'S POV

Three more sets of tracks begin abruptly beside the first set.

SPENGLER (CONT)
Now there are four sets of footprints.

ANGLE - GHOSTBUSTERS, MEALEY

Mealey SNAPS photos of the footprints. Spengler looks back questioningly at the other Ghostbusters.

VENKMAN
Those tracks must belong to Wyatt Earp's brothers, Virgil and Morgan, and their friend Doc Holliday.

ZEDDMORE
What are they doing here?

ON VENKMAN

VENKMAN
When you side with a man, you stay with him. Even when he's dead.

ANGLE - GHOSTBUSTERS

SPENGLER
(sarcastically)
A ghost's gotta do what a ghost's gotta do?

SPENGLER, STANTZ, ZEDDMORE
(AMUSED CHUCKLES)

VENKMAN
(annoyed)
You guys don't understand the essence of American culture.

ON VENKMAN

VENKMAN (CONT)
Didn't you ever play cowboys and Indians when you were kids?

ON SPENGLER, STANTZ, ZEDDMORE

SPENGLER
I had a chemistry set.

STANTZ
I went to horror movies.

ZEDDMORE
Piano lessons.

ANGLE - GHOSTBUSTERS

Venkman walks OUT OF FRAME, shaking his head.

VENKMAN
You guys are hopeless.

CUT TO:

EXT. MAIN STREET - WIDE

The Ghostbusters and Mealey walk down the dusty main street of Tombstone. The street is lined with a mixture of false-fronted Western-style buildings and modern fast food franchises.

An eerie WIND BLOWS: the town is silent and deserted.

VENKMAN (CONT)
This place is like a ghost town.

ANGLE - GHOSTBUSTERS AND MEALEY - PANNING

with them as they walk down main street.

ZEDDMORE
Yeah, it's quiet as a -- never mind.

They stop. Spengler looks around.

SPENGLER
It looks like they split up --

DOWNSHOT ON BOOT TRACKS - SPENGLER'S POV

The tracks suddenly branch off in different directions.

SPENGLER (CONT OS)
-- in four different directions.

ANGLE - STANTZ, MEALEY, VENKMAN

Mealey SNAPS a picture of the tracks.

STANTZ
We'd better split up, too.
(glances at Mealey)
Who would you like to go along with,
Mr. Mealey?

Mealey points at Venkman.

MEALEY
Anybody but him.

VENKMAN
Tinhorn.

He walks OUT OF FRAME.

WIDE - GHOSTBUSTERS AND MEALEY

STANTZ
If there's any trouble, meet back at
the car.

CUT TO:

EXT. OK CORRAL - WIDE

A sign saying "OK" stands atop a tall pole outside the corral.

Zeddmore and Mealey walk INTO FRAME, following a set of tracks.

MEALEY
There's the OK Corral.

ZEDDMORE
Is that where the gunfight was?

ON MEALEY AND ZEDDMORE

MEALEY
Actually, it was in that alley over there --

He points OS.

MEALEY (CONT)
-- across the street from an old-time photographer's studio.

ON FOTO-FAST BOOTH - THEIR POV

Where the studio once stood, there's now a tiny automated "FOTO-FAST" drive-in booth.

MEALEY (CONT OS)
Hey, a Foto-Fast!

ANGLE - ZEDDMORE, MEALEY, FOTO-FAST BOOTH

MEALEY (CONT)
Fully automated!

ZEDDMORE
Time marches on.

MEALEY (CONT)
I'd better get some more film.

He walks toward the booth.

ZEDDMORE
I'll be down the street.

Zeddmore turns and walks OUT OF FRAME.

CUT TO:

EXT. TOMBSTONE EPITAPH OFFICE - WIDE

Zeddmore walks INTO FRAME, following his PKE meter. He stops in front of the office and looks up at the "TOMBSTONE EPITAPH" sign.

ZEDDMORE (CONT)
Tombstone "Epitaph." Hmm.

ANGLE ON WINDOW

Zeddmore moves INTO FRAME and peers in through the office window -- and reacts, raising his particle thrower.

ZEDDMORE (CONT)
(whispered)
Uh-oh.

INT. TOMBSTONE EPITAPH OFFICE - ANGLE ON PRINTER PRESS

A small rotary press -- with a pair of boots walking around beside it. The ghost of VIRGIL EARP rises up out of the boots -- black suit, mustache, black hat, a slightly older version of Wyatt Earp. PAN OVER to the door. Suddenly it BURSTS OPEN and Zeddmore jumps in, his particle thrower ready.

ZEDDMORE (CONT)
Bad news, fella!

EXT. TOMBSTONE EPITAPH OFFICE - ANGLE ON OPEN DOOR

We hear the rapid BANGS of ghostly gunfire, and then the door flies out through the doorway, blown off its hinges and riddled with holes, and CRASHES into the street.

INT. TOMBSTONE EPITAPH OFFICE - ON ZEDDMORE

crouching beside the doorway, and looking back over his shoulder.

ZEDDMORE (CONT)
Man, that was close!

ANGLE ON PRINTING PRESS, VIRGIL EARP

Virgil Earp's ghost disappears, except for the boots, and the printing press STARTS RUNNING FURIOUSLY. Reams of newsprint shoot out of the rotary press and OUT OF FRAME.

EXT. TOMBSTONE EPITAPH OFFICE - ANGLE ON DOOR

Zeddmore stumbles backwards out the empty doorway, pushed back by a flood of newspapers.

ZEDDMORE (CONT)
(STARTLED CRY)

He falls down, and the newspapers keep coming, shooting out the door in a steady stream and covering him completely.

WIDE ON OFFICE

with newspapers still streaming out the door and adding to the growing pile covering Zeddmore. Mealey walks INTI FRAME. He looks for a moment, then raises a camera and SNAPS a picture.

CUT TO:

EXT. DENTIST'S OFFICE - WIDE

Stantz walks PAST THE CAMERA and INTO FRAME, following his PKE meter, heading toward an old-fashioned building with "DENTIST" on the sign above the door.

STANTZ
Hmm. The tracks lead into that dentist's office.

INT. DENTIST'S OFFICE - ANGLE ON DOOR

as it CREAKS open, and Stantz steps inside cautiously.

STANTZ (CONT)
Peter said Doc Holliday was a dentist.

PAN WITH HIM as he walks into the office, checking his PKE meter.

STANTZ (CONT)
I'm getting a very strong reading...

We hear FOOTSTEPS as a pair of boots step INTO FRAME behind him. END PAN as Stantz stops, a worried expression on his face. The ghost of DOC HOLLIDAY materializes, rising up out of the boots. He wears a black suit and tie and a black derby, and has a neatly clipped mustache. Stantz turns around slowly.

STANTZ (CONT)
So -- what's up, Doc?

Suddenly he raises his particle thrower and FIRES. But the ghost disappears, leaving the boots behind, and the ION STREAM streaks through empty air. Stantz is hurled back OUT OF FRAME.

STANTZ (CONT)
(CRY OF SURPRISE)

ANGLE ON DENTIST'S CHAIR

as Stantz flies backwards INTO FRAME and lands in the chair. The dentist's drill rises up beside him, swaying like a snake charmer's cobra, and begins to HUM...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. DENTIST'S OFFICE - WIDE - PUSHING IN

on the dentist's office, as we hear the drill HUMMING.

DOC HOLLIDAY (VO)
Say "aaah" -- or I'll kill you!

ANGLE ON WINDOW

Stantz CRASHES through the window and onto the wooden sidewalk. He turns back and FIRES his particle thrower into the office. But suddenly we hear GHOSTLY GUNFIRE, as rapid as a machine gun, and Stantz throws himself down on the sidewalk.

STANTZ
(CRY OF ALARM)

A swarm of fat ectopalsmic bullets ZIPS THROUGH THE FRAME, right where Stantz was standing a moment before.

ANGLE - STANTZ

lying on the sidewalk, huddled against the wall below the window, with broken glass all around him. We hear CONTINUOUS GUNFIRE OS.

STANTZ (CONT)
I'll come back in six months.

He crawls OUT OF FRAME.

CUT TO:

EXT. GENERAL STORE - WIDE - PUSHING IN

on an old-fashioned Western building with "GENERAL STORE" along the front of it.

SPENGLER (VO)
There's definitely something here...

INT. GENERAL STORE - ANGLE ON SPENGLER - FROM BEHIND

with a display of boots in the FG. Spengler studies a PKE meter. A pair of boots steps off the shelf and turns to face Spengler. The ghost of MORGAN EARP materializes, rising out of the boots. He looks and dresses like the other two Earp brothers.

TIGHT ON MORGAN EARP'S HAND

He makes a gun out of his hand: as he brings his thumb back to make the "hammer" of the gun, we hear a loud CLICK.

ANGLE - SPENGLER

He whirls around and FIRES his particle thrower.

ANGLE - MORGAN EARP

with a rack of women's nightgowns behind him: he DISAPPEARS as the ION STREAM streaks INTO FRAME and EXPLODES among the nightgowns, hurling the whole rack up and OUT OF FRAME.

UPSHOT ON CEILING

as nightgowns flutter through the air, settling to the floor. TILT DOWN to show Spengler, with a nightgown draped over his head, tugging at it. He pulls it down over his head so he can see: now he's half wearing the gown, his head through the neck hole, but the rest of it trailing out behind him.

SPENGLER (CONT)
Where'd he go?!

ANGLE - SPENGLER - PANNING

with him as he backs up slowly, particle thrower ready, looking around.

SPENGLER (CONT)
He's around here somewhere...

TIGHT ANGLE ON MORGAN EARP'S BOOTS

as Spengler backs INTO FRAME and stops, with the end of the nightgown hanging down above the boots. The ghost materializes, rising up out of the boots -- and into the nightgown.

ANGLE - SPENGLER

Spengler freezes as the ghost rises up inside the nightgown, right behind him: they're both half inside it. Spengler turns his head slowly and looks at the ghost, inches from his face.

SPENGLER (CONT)
This gown ain't big enough for both of us.

EXT. GENERAL STORE - WIDE ON STORE

We hear a particle thrower being FIRED, and GHOSTLY GUNFIRE, and a huge EXPLOSION inside the store blows out the windows.

CUT TO:

EXT. TOMBSTONE STREET - ON WOODEN SIDEWALK

as Doc Holliday's boots hurry THROUGH THE FRAME.

CUT TO:

EXT. ANOTHER STREET - ANGLE ON VIRGIL EARP'S BOOTS - PANNING

with them as they hurry along the dusty street, kicking a tin can out of the way with a metallic CLATTER.

CUT TO:

EXT. SALOON - WIDE

An old-fashioned saloon -- as three pairs of boots hurry inside, passing under the swinging doors without touching them. HOLD on the saloon for a BEAT, and then Venkman walks INTO FRAME, coming down the wooden sidewalk, carrying a PKE meter.

VENKMAN
I think I've lost him...

He stops and looks up at the "SALOON" sign over the building.

VENKMAN (CONT)
Hey -- a saloon!

INT. SALOON - ON SWINGING DOORS

Venkman steps through the CREAKING swinging doors.

VENKMAN (CONT)
No ghosts in here...

As he surveys the room coolly, he lets the swinging doors flop back -- and the doors swing back and BUMP him from behind.

ANGLE DOWN THE BAR

Venkman walks up to the bar, looking around. We can see a few empty tables in the BG.

VENKMAN (CONT)
Place looks deserted.

TIGHTER ANGLE ON VENKMAN

He takes a last look around to make sure he's alone, then bellies up to the bar like a cowboy at the end of a cattle drive.

VENKMAN
(bad John Wayne imitation)
Well, howdy, pilgrim.

WYATT EARP (OS)
Howdy, stranger.

Venkman turns slowly.

ON TABLE - VENKMAN'S POV

Four pairs of boots are propped up on a table, with the corresponding chairs leaning back. The ghosts of the Earp brothers and Doc Holliday MATERIALIZE in the chairs, with cards in their hands. They're playing poker.

DOC HOLLIDAY
(coldly)
Pull up a chair.

ON VENKMAN

as he inches toward the EDGE OF THE FRAME.

VENKMAN
Actually, I need to be going --

ON TABLE - FOUR GHOSTS

DOC HOLLIDAY
(menacingly)
Pull up a chair now.

ON VENKMAN

VENKMAN
(mumbling)
Western hospitality.

He moves OUT OF FRAME, back toward the table OS.

ANGLE ON TABLE

as Venkman sits down with the ghosts.

WYATT EARP
It's your deal.

ON VENKMAN

Wyatt Earp's arm reaches INTO FRAME and SLAPS a deck of GLOWING ectoplasmic cards down on the table, in front of Venkman.

WYATT EARP (CONT)
What's your game?

Venkman takes the deck and SHUFFLES it nervously.

VENKMAN
Night baseball?

ON GHOSTS - VENKMAN'S POV

The ghosts give Venkman an icy stare.

ON VENKMAN

VENKMAN (CONT)
Or whatever...

He begins dealing the cards.

ON WYATT EARP AND VIRGIL EARP

As cards are tossed INTO FRAME and onto the table in front of them, they remove their right hands -- with their fingers in "gun" shape -- and lay them on the table.

ON MORGAN EARP AND DOC HOLLIDAY

as they remove their hands -- in "gun" shape -- and lay them on the table.

ON VENKMAN

He lays his particle thrower on the table with a loud CLUNK.

DOWNSHOT ON TABLE

as they all look at their cards.

VENKMAN (CONT)
So, anybody need any more --

The four ghosts lay their cards on the table: they all have identical hands: aces and eights. The dead man's hand.

ALL FOUR GHOSTS
(in unison)
Aces and eights.

ON WYATT EARP

WYATT EARP
What've you got, stranger?

ON VENKMAN

He reluctantly holds up four cards -- four aces.

VENKMAN
Four aces?...

ON DOC HOLLIDAY, VENKMAN, WYATT EARP

WYATT EARP
That's a lot o' aces.

DOC HOLLIDAY
You know what this means?

VENKMAN
We're using a canasta deck?

ON DOC HOLLIDAY

DOC HOLLIDAY
Somebody at this table is a cheat.

ANGLE ON TABLE

All four ghosts turn and look at Venkman. Venkman looks behind him, as if hoping they're looking at someone else.

CUT TO:

EXT. SALOON - WIDE ANGLE ON DOOR

Venkman flies through the swinging doors with a BANG and tumbles into the street.

ANGLE - VENKMAN

as he stands up and brushes himself off.

VENKMAN
Good thing I didn't show them that fifth ace.

ON SWINGING DOOR

Four pairs of boots walk out under the swinging doors, without opening them. Once outside, the ghosts rise up out of the boots, their "gun hands" ready at their sides.

WYATT EARP
Dance.

ON VENKMAN - GHOSTS' POV - SLIGHT DOWNSHOT

VENKMAN
Only if I can lead.

ON FOUR GHOSTS

They raise their hands in unison and FIRE.

WIDE ANGLE - GHOSTS AND VENKMAN

The "bullets" EXPLODE beneath Venkman's feet as he jumps up into the air. He runs away down the street.

ANGLE - VENKMAN - TRACKING

him as he runs down the street, with "bullets" EXPLODING one step behind him all the way, raising little clouds a dust.

CUT TO:

EXT. TOMBSTONE STREET - WIDE ANGLE ON STREET

Venkman runs THROUGH THE FRAME.

CUT TO:

EXT. BOOT HILL - ANGLE ON RENTAL CAR

Venkman runs INTO FRAME and dives in through an open front window (the car is so dusty that we can't see who's inside).

GHOSTBUSTERS (OS)
(ASSORTED GRUNTS)

SPENGLER (OS)
Hey, watch your elbow.

INSIDE THE CAR - WIDE

All the Ghostbusters are in the car, along with Boris Mealey. Stantz and Spengler are sitting in the front seat (Stantz behind the wheel), with Venkman lying across their laps. Zeddmore and Mealey are in the back seat.

STANTZ
Trouble?

VENKMAN
With a tall T.

ON SPENGLER

as Venkman clambers off of him, moving OUT OF FRAME.

SPENGLER
I wonder why these ghosts have come back to haunt Tombstone <u>now</u>...

ANGLE - ZEDDMORE

pulling the folded "Tombstone Epitaph" newspaper from his pocket.

ZEDDMORE
Maybe there's a clue somewhere in this.

ANGLE - SPENGLER, VENKMAN, STANTZ

Zeddmore's hand reaches over Stantz's shoulder and hands him the newspaper. Stantz looks at it.

STANTZ
I can't make anything out of this.

He hands it across Venkman to Spengler.

STANTZ (CONT)
Have a look, Egon.

WIDE - GHOSTBUSTERS AND MEALEY

Spengler studies the newspaper.

SPENGLER
Maybe it's some kind of code.

GHOSTBUSTERS
(in unison)
The code of the West.

ANGLE - SPENGLER

looking at the newspaper.

SPENGLER
It says the Earp Brothers and Doc Holliday had a shoot-out with the Clanton Gang at the OK Corral, just before sundown.

TWO-SHOT - MEALEY AND ZEDDMORE

Mealey glances at Zeddmore.

MEALEY
You get some great light at sundown.

ANGLE - VENKMAN AND STANTZ

Venkman glances at Stantz.

STANTZ
But the gunfight was a hundred years ago. The newspaper is dated today.

ANGLE - VENKMAN AND SPENGLER

Venkman glances at Spengler.

SPENGLER
They ran this newspaper off especially for us, like a challenge.

ON SPENGLER, VENKMAN, STANTZ

Spengler holds up the newspaper and glances toward Stantz.

SPENGLER (CONT)
This is <u>our</u> Epitaph.

VENKMAN
Start the car, Ray.

STANTZ
They must be planning to clean up the town again.

ON ZEDDMORE

ZEDDMORE
And we're the trash.

ON SPENGLER, VENKMAN, STANTZ

VENKMAN
Start the car, Ray.

SPENGLER
That's it, Winston.

ANGLE - SPENGLER

turning to look back toward Zeddmore OS.

SPENGLER (CONT)
The Earps have come back to re-enact the gunfight -- with us as the Clantons.

WIDE - GHOSTBUSTERS AND MEALEY

The Ghostbusters look at Venkman.

ZEDDMORE
So who won?

Venkman looks at Stantz.

VENKMAN
Start the car, Ray.

ANGLE - STANTZ

Stantz STARTS THE CAR.

STANTZ
You're right, Peter. We'd better get outta town before sundown.

OUTSIDE THE CAR - WIDE ANGLE ON CAR

The car starts to drive away -- but then Stantz SLAMS ON THE BRAKES. Dust rises.

STANTZ
No!

INSIDE THE CAR - ANGLE ON STANTZ

STANTZ (CONT)
Nobody tells me what to do -- nobody.

ON SPENGLER, VENKMAN, STANTZ

STANTZ (CONT)
I'm gonna stay right here!

VENKMAN
(nervously)
This is Boot Hill, Ray...

Stantz glances toward Spengler. Then Venkman does too.

SPENGLER
You can't run from a ghost.

ON SPENGLER

SPENGLER (CONT)
You've gotta face it head on, like a man.

He turns and looks back toward Zeddmore.

ON BACK SEAT - PANNING QUICKLY

to Zeddmore.

ZEDDMORE
We started this together, and we'll end it together.

ON VENKMAN

looking back toward Zeddmore: he turns TOWARD THE CAMERA.

VENKMAN
(proudly)
And they said they didn't like Westerns...

WIDE - GHOSTBUSTERS AND MEALEY

Stantz, Spengler, and Zeddmore look at Mealey: he seems nervous.

MEALEY
Don't look at me. I just take pictures.

They turn toward Venkman.

CLOSE-UP - VENKMAN

VENKMAN
(slowly, vehemently)
Let's go.

TWO-SHOT - VENKMAN AND STANTZ

Venkman glances at Stantz.

STANTZ
(slowly, with grim determination)
O-kay.

CUT TO:

EXT. OK CORRAL - NEAR SUNSET - ON THE FOUR GHOSTS' BOOTS

waiting outside the entrance to the corral. Wyatt Earp's boots are idly KICKING a fence post; Morgan Earp's are swinging below a fence rail, where they would be if Morgan were sitting on the rail. PAN AWAY to show the street leading to the corral. At the far end of the street, four figures move around a corner and into view -- the Ghostbusters. They stop, facing down the street.

ON GHOSTBUSTERS

standing in a line at the end of the street. They SWITCH ON THEIR PARTICLE THROWERS. Then they start walking slowly down the street, TOWARD THE CAMERA. A SLOW DRUM ROLL MARCH BEGINS -- like something out of "The Wild Bunch."

ON GHOSTS' BOOTS

They turn to face down the street. Morgan Earp's boots jump down from the fence rail.

ON GHOSTBUSTERS - TRUCKING BACK

with them as they march slowly TOWARD THE CAMERA.

ON BOOTS

The four ghosts materialize, rising up out of the boots.

ANGLE - GHOSTBUSTERS - TRACKING

with them as they march along, slowly, grimly.

THROUGH WYATT EARP'S LEGS - GHOSTBUSTERS IN BG

Looking between Wyatt Earp's legs, we see the Ghostbusters steadily approaching.

WIDE ANGLE - FOUR GHOSTS

waiting just outside the corral. The Ghostbusters march slowly INTO FRAME and stop, facing them. DRUM ROLL MARCH ENDS.

TIGHT ON WYATT EARP'S HAND

as it forms into a gun, with a CLICK.

CLOSE - STANTZ

He glances toward Venkman.

CLOSE - VENKMAN'S EYES

They narrow.

TIGHT ON VENKMAN'S HAND

as it creeps slowly toward his particle thrower.

CLOSE - DOC HOLLIDAY'S EYES

glaring out from beneath his hat brim.

CLOSE - SPENGLER'S EYES

He glances toward Zeddmore.

CLOSE - WYATT EARP'S EYES

They narrow.

CLOSE - ZEDDMORE'S EYES

looking at Spengler, then turning slowly toward the Earps.

TIGHT ON DOC HOLLIDAY'S HAND

in gun shape, as it creeps an inch up the side of his leg.

TIGHT ON ZEDDMORE'S HAND

hovering near his particle thrower: it inches closer.

ON FOUR GHOSTS

WYATT EARP
Draw.

ON VENKMAN

VENKMAN
I knew he'd say that.

ON SPENGLER

SPENGLER
Start the ball, Peter!

ON GHOSTBUSTERS

With Venkman moving first, all four Ghostbusters grab their particle throwers --

ANGLE - FOUR GHOSTS

as they quickly raise their gunhands and FIRE.

ANGLE - GHOSTBUSTERS

Ectoplasmic bullets streak INTO FRAME and RICOCHET off their particle throwers, knocking them out of their hands. The throwers fly back behind them, at the end of their cables.

ON GHOSTBUSTERS

as they all look at Venkman.

VENKMAN
That's not supposed to happen...

WIDE ANGLE - FOUR GHOSTS AND GHOSTBUSTERS

The ghosts FIRE again, and the Ghostbusters turn and run OUT OF FRAME, their particle throwers bouncing along behind them. (GHOSTLY FIRING CONTINUES THROUGHOUT SCENE.)

GHOSTBUSTERS
(TERRIFIED SCREAMS)

ANGLE - STANTZ AND SPENGLER - PANNING

with them as they run. They grab their particle throwers, turn back, and FIRE. Four ectoplasmic bullets streak INTO FRAME, hit the ground in front of them, and EXPLODE, throwing up dust that FILLS THE FRAME. The dust clears immediately, revealing Stantz and Spengler standing just as we saw them last, but completely coated with dust. They run OUT OF FRAME, so fast that they leave two individual clouds of dust hovering in the air.

ANGLE - FOTO-FAST BOOTH

Zeddmore takes shelter behind the Foto-Fast booth. But as he raises his thrower and FIRES around the corner of the booth, bullets SMASH into the booth and BLAST it OUT OF FRAME.

ANGLE - WATER TROUGH

Venkman stops behind an old wooden watering trough and FIRES his

particle thrower. An ectoplasmic bullet hits the trough in front of him and EXPLODES.

TIGHTER ANGLE - VENKMAN

as all the water from the trough flies INTO FRAME and SPLASHES in his face.

WIDE ON A STOREFRONT

with a porch: as Spengler and Stantz run THROUGH THE FRAME, a bullet streaks past them, BLASTING through the two wooden posts holding up the porch. The porch collapses with a CRASH.

ANGLE - ZEDDMORE - TRACKING

him as he runs along a wooden sidewalk. A steady stream of bullets SMASH into the boards right behind him, sending them flying up into the air, one step behind him.

ANGLE - VENKMAN - PANNING

with him as he ducks around a corner into an alley, just as bullets BLAST big chunks of wood off the corner. He runs down the alley -- but after two steps he runs into a hitching rail and flips headfirst over it.

VENKMAN
(CRY OF SURPRISE)

TIGHTER ANGLE - VENKMAN

as he THUDS into the ground. All around him in front of the hitching rail are sixteen horseshoes, arranged where the hooves of four horses would be: he notices them.

VENKMAN (CONT)
Sixteen horseshoes. This must be my lucky day.

ANGLE - STANTZ, SPENGLER, ZEDDMORE - TRACKING

them as they run down the street, past a row of buildings. We hear GHOSTLY FIRING, and a steady stream of bullets SMASHES into the buildings as they run past, demolishing them.

STANTZ
Run for it, Peter!

ANGLE - FOUR GHOSTS

as they stop FIRING.

WYATT EARP
Let's go after 'em, boys!

They run OUT OF FRAME.

ANGLE ON HORSESHOES

in front of the hitching rail -- with a ghost trap in the center of each group of four horseshoes. The horseshoes begin to GLOW, and then four GHOSTLY HORSES materialize, rising up from the horseshoes the way the other ghosts appear from the boots. PAN along the cables of the traps to show Venkman, sitting out of sight in a doorway, with all four remote pedals in his arms.

ANGLE - FOUR HORSES

The four ghosts hurry INTO FRAME and jump up into the saddles.

ANGLE - VENKMAN

He pushes down the remote pedals.

ON HORSES, GHOSTS - FROM BEHIND

The ghost traps OPEN, and the ghosts -- horses and riders together -- are SUCKED down into them.

TIGHT ANGLE ON A GHOST TRAP

The trap CLOSES. Venkman reaches INTO FRAME and grabs the handle of the trap. FOLLOW the trap as he picks it up and looks at it. A wisp of smoke rises from the door of the trap. Venkman BLOWS the smoke away, as if from the barrel of a gun.

WIPE TO:

EXT. BOOT HILL - SUNSET - WIDE ANGLE ON GHOSTBUSTERS - PANNING

with them as they walk back to the car, each of them carrying a ghost trap.

VENKMAN
Well, at least we did better than the Clantons...

Mealey is waiting for them near the car as they approach.

MEALEY
I was starting to worry about you guys!

ANGLE - MEALEY

as Spengler steps INTO FRAME, facing him.

MEALEY (CONT)
So how did it go? Did you catch the ghosts?

SPENGLER
Yep.

Spengler walks past him and OUT OF FRAME. Zeddmore steps INTO FRAME.

MEALEY
Did they give you any trouble?

ZEDDMORE
Nope.

Zeddmore walks past him and OUT OF FRAME.

ANGLE - MEALEY AND GHOSTBUSTERS

The Ghostbusters are standing beside the car, ready to get in.

MEALEY
You guys sure are tight-lipped all of a sudden.

VENKMAN
I wouldn't expect you to understand.

ON VENKMAN

VENKMAN (CONT)
After all--

He glances off to one side, strangely, distantly, as if his eyes were on some far-off butte.

VENKMAN (CONT)
-- you're just a dude.

ANGLE - MEALEY

MEALEY
When you call me that, smile.

ON GHOSTBUSTERS - MEALEY'S POV

They turn around with big grins on their faces.

GHOSTBUSTERS
(in unison)
You're a dude.

A FLASHBULB FLASHES.

ON MEALEY

with a camera in his hands: he's just taken their picture. He gives a thumb's up signal.

MEALEY
Great shot, guys!

ANGLE - GHOSTBUSTERS, RENTAL CAR

The Ghostbusters pile into the car. Stantz is the last one in: as he starts to climb in behind the wheel, Mealey steps INTO FRAME.

MEALEY
Maybe I'll see you back in New York, Dr. Stantz.

Stantz looks back at him.

STANTZ
Call me Ray.

He gets in the car. The ENGINE STARTS, and the car drives off. PAN WITH IT as it heads down the dusty road -- into the distant sunset on the horizon.

ON MEALEY - PULLING BACK

as if with the movement of the car, as he waves good-bye, in a quiet Western way.

MEALEY
So long, pardners...

CONTINUE PULLING BACK, as Mealey looks troubled. He looks around: he's all alone.

MEALEY (CONT)
Hey -- how am I gonna get back to Tucson?

WIDE - MEALEY AND RENTAL CAR

Mealey chases the car on foot as it drives off into the distant sunset.

MEALEY (CONT)
(calling)
Ray! Ray! Come back, Ray!...

FADE OUT.

THE END